

Last time we occupied ourselves with the decisive change which took place in music in Italy at the end of the 16th century – which is generally regarded as the first attempt to break away from the ancient and established principles of choral art, mainly associated with ecclesiastical functions and religious sentiments. We considered the influences which prevailed in Italy and led men's minds to the idea of reviving the conditions of performance of tragedies and other stage plays in ancient Greece – and we followed the adventures of the Italians along the new road which gradually expanded into modern opera and oratorio. We naturally regarded these as the essential initiatives of these forms. It was the direct line which can be followed on into the modern elaborate manifestations of stage music. It was the form in which the vocal solo part in opera, whether declamatory, recitative or tuneful air, formed its initiation(?).

Charles 1560-1574,
Massacre of St Bartholemew 1572,
Henri III 1574,
Henri IV 1589
assassinated 1609.

So we are justified in taking the Italian phase of the story as the mainstream of opera – but it is always as well to remember that there are thousands of antecedents in any great development, and check one's exuberance in making any investigation too easy by ignoring import contributions. The real fact is that there were lots of things going on in other countries besides Italy which led up to the wakening of real secular music. It is a fine illustration of the ~~necessity~~ value of co-operation. Italy was the fittest country to contribute the vocal elements, but it had not the same aptitude for other things which were also necessary for carrying out such a comprehensive scheme such as opera – in France things had been moving in the direction of secular music for centuries before 1600. The Troubadours in the south of France wrote beautiful secular poetry as early as the eleventh century, and set some of it to charming music, in the shape of simple songs set to simple accompaniment – and the Trouvères in the north of France and the south of England soon followed

Destruction of Languedoc
13th century –
against Raymond VI of Toulouse.

Thibaut of Champagne 1263.

Miss Smithard to sing 'ainsi mon berger'

Battle of Crécy 1346,
Black Death 1349,
Battle of Poitiers 1356,
Wicliffe dead 1384,
Henry IV of England 1399.

Charles VI 1380 – 1412
went mad in 1392,
Henry V married his daughter.
Succeeded by Charles VII.

in the same lines. The Troubadours were crushed and exterminated through the animosity of the Roman Church, who considered that their lack of appreciation for idolatry was dangerous to the morals and subservience of humanity. But the Trouvères lasted on for some time and Adam de la Halle who lived in the middle of the thirteenth century even ventured on a secular play with music called “le Jeu de Robin et Marion” in which there is a charming little song which anticipates the style of much of the simple French songs of much later date. It is indeed surprising how steadily the French went on experimenting in secular music; and it is also remarkable how persistently they made use of definite lively rhythms. Their natural tendency was towards ballet. And through the centuries between the Troubadours and the 17th century we constantly find records in the chronicles of courtly pageants generally connected with courtly marriages. There was a great ballet in 1392 at the Hôtel of Queen Blanche on the occasion of

Agincourt 1415,
siege of Orleans xxxx 1429,
Jeanne d'Arc burnt 1431.

Charles VII Reims 1429
died 1461,
father of Louis XI d. 1483,
succeeded by Charles VIII d.1498,
Louis XII died 1515.

Florence 1589 at wedding of Duke Ferdinand.
Bardi wrote a comedy *L'Amico Fido*, which
was amplified with intermezzi Cavalieri e
~~Malazzi(?)~~ with the music to the first called the
Harmony of the Spheres – the second was set
by Luca Marenzio and the third by Maurizio
Bardi, the 4th by Caccini, the 5th by Cavalieri
and Malvezzi

This Balet brings us close up to the Italian
experiments. Cavalieri's '*Satiro*' was 1590,
Galileo's treatise 1581. (reverse of this leaf)
See back for historical points. Old Page.

the marriage of some member of the great house of Vermandois with Isabeau of Bavaria. It had a most disastrous ending; for several of the great nobles of this court took part in it, and they were dressed in sheepskins; and the sheepskins caught fire, and they were all burnt alive. The tragedy is recorded in the chronicle of Juvénal des Ursins, and in Froissart – and the illuminated copy of Froissart has a clumsy but effective picture of the tragedy.

We hear of ballets at court in the reign of Charles VIII 1483-1498, and of Louis XII – and the arts of the ballet – ~~Making an~~ reported to have made great progress in the reign of the gay Francis (1515) who was contemporary with our own gay Henry VIII. In the reign of Charles IX an ‘Academie’ of Poetry and Music was founded – and a famous ballet, of which some music remains, took place in that reign. In the reign of Henri III the ‘Balet comique de la Reine’ was given by command of the King in honour of the wedding of the Prince de Joyeuse in 1582. The King himself danced in it. Some of the music exists in which there is a gay dance tune.

[Blank page]